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until she reaches puberty, the prospective husband assumes the responsibility of providing food for her and her parents. A younger man may obtain a wife by giving several years' bride service in the household of the girl's parents. 584

Death and burial.—An "executioner"[1] was pointed out to Martius, whose duty it was to despatch the fatally ill and the senile. Attribution of this custom to the *Mundurucú* is said to be widespread among neighboring tribes. 888 734

When a death occurs, the maternal[2] relatives of the deceased cut their hair, blacken their faces, and conduct a prolonged wailing for the dead. The corpse, wrapped in a hammock, is placed upright with flexed knees in a cylindrical grave under the floor of the dwelling. Grave goods consist of ornaments and other small objects. Skeletons of men of high status are exhumed and burned after the flesh has decayed; the ashes are buried in jars. 764

When a warrior is killed on a distant battlefield, his head is taken back to the village and put on display with his ornaments, trumpet, and weapons. After a feast in honor of the deceased, the head is suspended from the neck of his mother, widow, or sister, and his fellow warriors pledge to avenge his death. During this ceremony the shaman is isolated in a special hut where he blows the sacred trumpet (*kuñdé*). The ceremony is repeated at yearly intervals, terminating with the fourth performance, when the head is finally buried in the house of the deceased. 766

RELIGIOUS CEREMONIES

At the beginning of winter, the *Mundurucú* perform a ceremony which on alternate years invokes success in hunting and in fishing. The shaman, isolated in a special hut, propitiates the guardian spirits of game animals and fish. A ventriloquistic dialogue in which the voices of the animals are heard proceeding from the hut informs the people of the shaman's success in obtaining the favor of the spirits. Offerings are made to the skulls of animals and fish. The ceremony is directed by a feast leader who is both a prominent warrior and a good singer. Tocantins (1877) reports a similar annual ceremony to propitiate the spirits of maize and manioc. 796 152

Farabee (1917 a) describes a feast held at the first full moon in May to celebrate the first hunt following the birth of the April litters of peccaries. After a feast in which young peccaries are eaten, there is a dance in which the performers imitate a herd of peccaries. Children run among the dancers like young peccaries while the older people imitate the sound of peccaries feeding; a dancer representing an old boar protecting the herd wrestles with another dancer who plays the part of a jaguar. The boar succeeds in hotting off the jaguar while the herd of peccaries escapes. 746 535 224

1 [Martius (source #2) says this was done by the children -- Analyst]
2 [Martius says female rather than maternal - Analyst]

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In another dance the peccaries are pursued by hunters and their dogs. The peccaries take refuge in a hole in the ground. The hunters then simulate the construction of a trap by standing with legs astraddle to represent an alley of stakes; the peccaries try to escape between the lines of stakes and are killed by a hunter at the end of the alley.

An abbreviated description of a peccary festival is given by Steinen (1932). This is a hunting ceremony in which the skulls of animals play a role. Sexual intercourse is performed ritually by the participants. At one point in the ceremony, the performers dance on a heap of peccary hair while they sing an invocation of success in peccary hunting.

At a special men's festival in honor of the nib ancestors the sacred trumpets are blown. At the conclusion of the ceremony, a special beverage is poured through the trumpet into a cup and drunk by the participants. The ceremony, performed by men alone since women are not permitted to see the trumpets, is said to propitiate the nib ancestors and to obtain their good will toward their descendants.

At the tree festival a tree is set up in the center of the dwelling house; the participants stand around it while the shaman smokes tobacco and invokes on the house the protection of Karusakaibi, the creator god.

SHAMANISM AND SORCERY

The shaman determines the most favorable time for war parties, exorcises evil spirits, takes a leading part in ceremonies, cures the sick, detects sorcerers, and intervenes to terminate eclipses of the sun. Illness is believed to be caused by the intrusion of a worm into the patient's body, or by sorcery. The shaman cures the intrusion by blowing smoke on the patient's body and sucking out the worm. When many deaths or much sickness occur the malevolence of a sorcerer is suspected; the shaman detects the sorcerer and informs the chief of his identity. The chief appoints two warriors to follow the sorcerer until they have a favorable opportunity to kill him. Some hints as to the technique of sorcery are given in Steinen's vocabulary. He records the word, yamain, meaning "to cut off the head and set it back again," and the word, jabut, "hole in the earth in which to bury the head"—both with reference to the practice of sorcery.

Sorcery is said to be virtually the sole cause of homicide among the *Mundurucú*. Adultery is punished by the expulsion of the guilty persons. When two men become antagonistic, one of them takes his hammock and goes to live in the men's house of another village.

MYTHOLOGY

The creator god and culture hero of *Mundurucú* mythology is Karusakaibi (Caru-Sacaibé (Tocantins, 1877)); Karusakaibe (Kruse, 1934);

796 flutes. Before every communal meal taken in the men's house,
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536 the man who carried out the food had to bring a portion into the trumpet chamber and place the food vessel against the mouth of the trumpets saying, "Here is your food, old people. Eat and give us luck in the hunt." In order to further maintain the good will of the trumpets, they had to be played occasionally. Three players at a time performed this duty, but, since the playing lasted from afternoon until far into the night, they were relieved by other men. At least once a year, the flutes had to be served a feast of sweet manioc drink and played from afternoon until dawn of the next day. This ritual playing of the sacred trumpets was one of the few group religious activities that involved just the people of a single village.

796 The other ceremony to which outsiders did not need
775 to be invited was the curing rite to recover a lost soul. This involved three shamans and two men who knew the proper songs and who sang to each of the species "mothers" to return the soul. This resembles prayer, but in reality the songs were magical formulas that compelled the spirit to return the wandering soul.

796 All Manderson religious ceremonies were male dom-
542 inated. Women served only as observers and were able to participate at times in a play capacity only, except for one or two occasions in which female shamans took part. Parts
796 of some ceremonies were forbidden to female eyes. There was
543 one secular dance in which women participated, but to a
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lesser degree, for the men led the dance and played the instruments. This was a circle dance in which animals, birds, and fish were imitated and, although greatly enjoyed, had no religious significance.

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buriti palm and were fashioned in an extremely simple manner. The ends of a large bunch of fronds were tied together and a ring of vine was attached some five inches below the top knot. The vine ring was then placed on the dancer's head, and the leaves were arranged to fall uniformly down all sides of his body to a point below his knees. The garment was fastened to his waist by a buriti leaf belt. The dancer's arms protruded from the sides of the cloak, and the fronds were pushed aside to make openings for the eyes and mouth. Underneath these cloaks the dancers wore the same raiment used by all the other men during the ceremony. This consisted of a buriti-leaf crown, to the front, back, and sides of which were attached vertical strips of buriti leaf. Bands of this leaf were also tied around the biceps, wrists, ankles, and just below the knees, and were crisscrossed across the chest and shoulders. The ends of each band were shredded and allowed to dangle. A belt of buriti leaf was also worn, and long thin strips of this leaf hung from it to form a knee-length skirt. This gloves hung from the back of a buriti-leaf neck choker to below the buttocks. The garment used in the *Arasarai* ceremony was identical, except that the buriti leaves were first boiled in water and then hung in the sun to bleach white.

The instruments used by the dancers, called *kei*, consisted of bamboo tubes some 10 inches long with a reed made of the rest of the pacóba palm inserted in the mouth. Identical instruments were used in a secular dance, the *Parauei*, but these for the *Dajasarupip* and *Arasarai* could not be used for such profane purposes, for fear of insulting the Mother of the Game.

After the ceremony began, five cloaked dancers made the house-to-house rounds day and night and were replaced after each round by fresh dancers from the men's house. There was an occasional intermission to allow the men and the inhabitants of the dwelling houses to sleep. Each round began when three cloaked men, dancing side by side, approached the first house in a clockwise direction from the men's house. Playing their instruments, they danced to the doorway of the house three times and backed off, entering the house on their fourth approach. After entering the house they circled twice around the interior and then left for the next house in the same direction, repeating the same movements. As they left the house, the other two cloaked dancers approached it, entered in the same manner, and followed the first three through the village. During the rounds of the five *kei* players, the other men stayed in the men's house and sang songs appropriate to the ceremony. Most of these songs dealt with hunting and game animals, and some with fish and food-bearing plants.

The climax of the ceremony was the summoning of the spirit mothers of the game and their subsequent visitation. Some days after the beginning of the house-to-house dancing, temporary thatch walls were built about the open sides and front of the men's house. A great number of skulls of game animals were gathered and three of each species were placed in rows running east-west and parallel to each other. At the head of the line of tapir skulls was one that had been kept in the men's house and was considered to be the chief of all the skulls in the room. In front of the rows of animal skulls were those of two cuatá monkeys. Their